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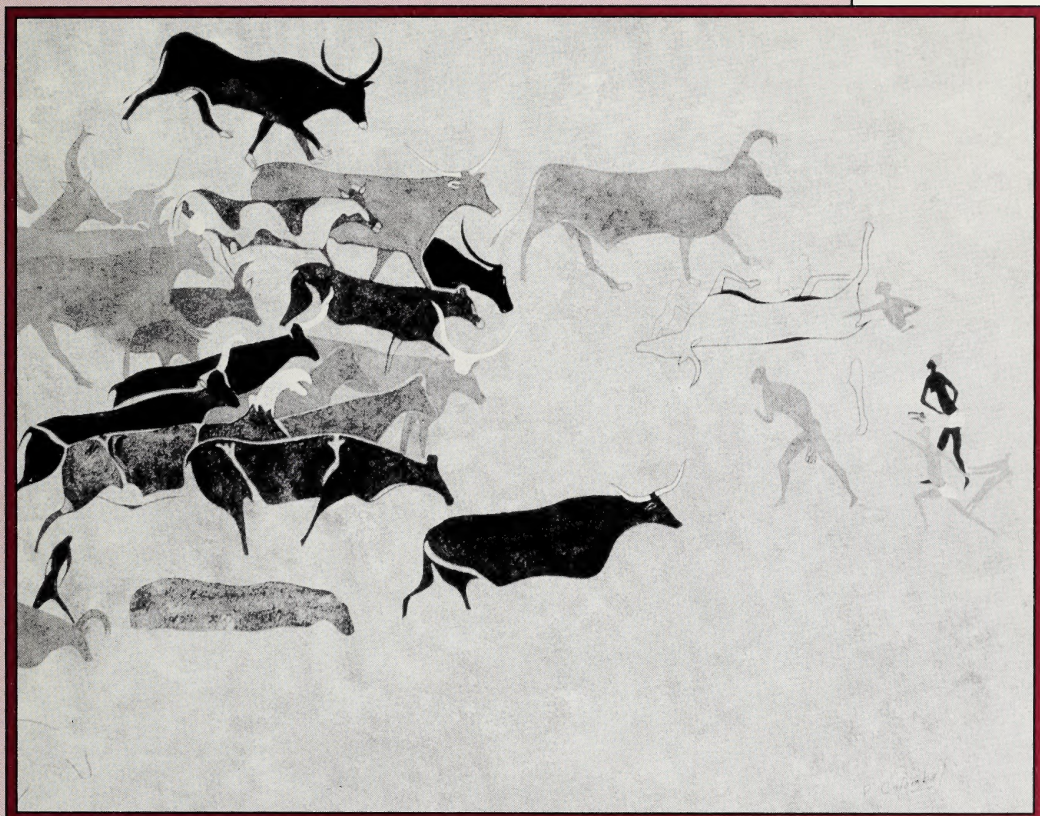
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## Module 2

# ART 21




## The Changing Profession of the Artist



**Distance  
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EDUCATION



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## **Art 21**

### **Module 2**

# **THE CHANGING PROFESSION OF THE ARTIST**



**Distance  
Learning**

**Alberta**  
EDUCATION

Cover Photo  
Cave painting of cattle, possibly 8000 years old.  
Tassili-n-Ajjer, Algeria, on the edge of the  
Sahara Desert. *Aramco World Magazine*, Feb. 1983  
Photograph courtesy Mme. Irene Lhote © Henry Lhote, 1959

Art 21  
Student Module  
Module 2  
The Changing Profession of the Artist  
Alberta Distance Learning Centre  
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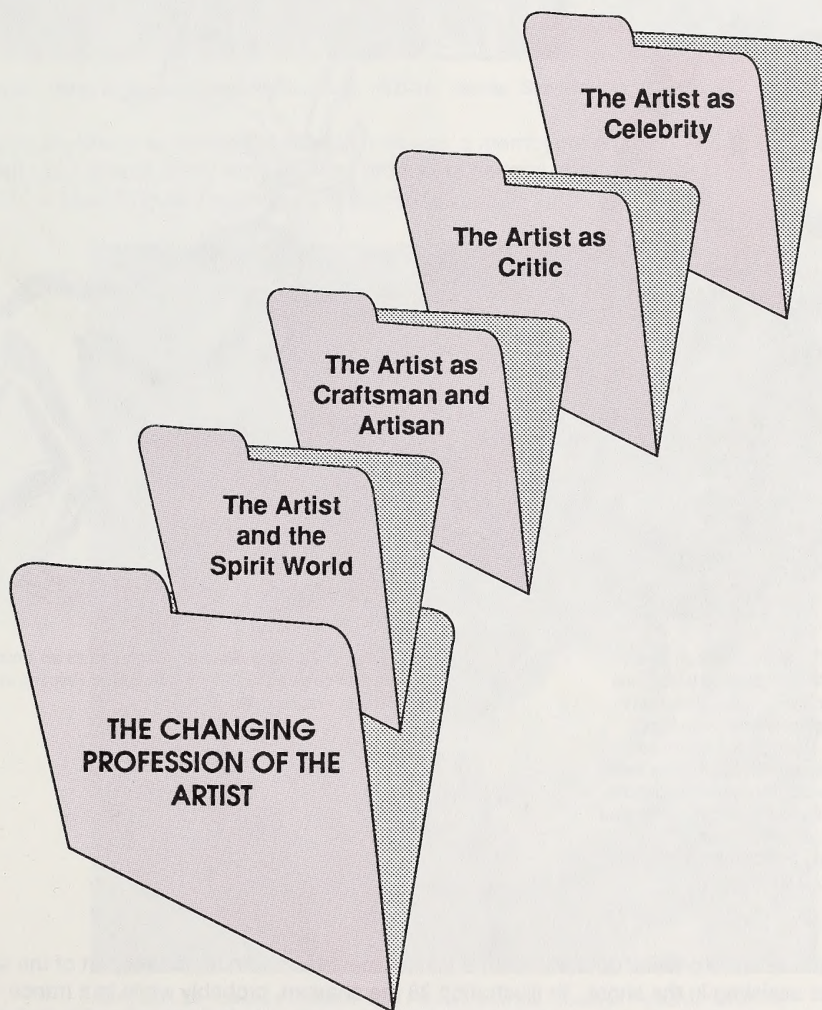
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# OVERVIEW

One way to reach an understanding of art is to study the people who make it – the artists. Each artist selected in this module represents an important development in the profession of being an artist. This module will explain to you how the job of being an artist has changed from prehistoric times to this century.



Module 2 is made of 4 interrelated parts.

The artist's image, or the way society views the artist's profession, has changed since prehistoric times (30 000-10 000 B.C.).

The examples that follow show artists in a variety of roles from different points in history. They may give you an idea of the different ways artists have worked over time.

Study Illustrations 27 through 35.



Illustration 27. Seated human figure (shaman); Caddo: painted wood, hair mustache and wig, holds cotton cloth packet of medicine? between legs; 6 3/4" high. Perhaps this dates back to the time when the Caddo Indians lived in Texas, before they were removed to the Indian Territory in 1859. Catalogue No. 378577, Department of Anthropology, Smithsonian Institution, Washington, D.C.

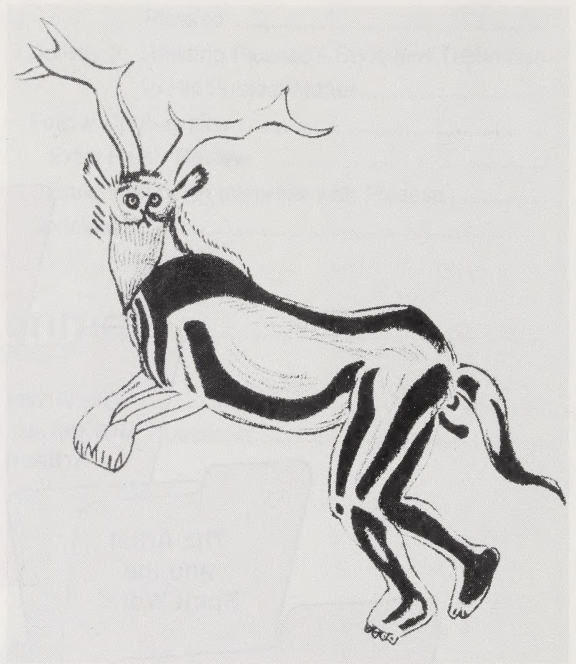


Illustration 28. *Dancing Shaman Disguised as an Animal.* Magdalenian culture (15 000-10 000 B.C.). Painting in Cave of Les Trois Frères, France (after Breuil).

Shaman artists were priests, doctors, fortune tellers, and artists. An important part of the shaman's duties was assisting in the shoot. In Illustration 28 the shaman, probably while in a trance, is disguised as a reindeer. In this way the shaman could get close to the animal and perhaps cast a spell. This cave painting is an account of the shaman's experience.





Illustration 29. Nanni di Banco. *Sculptor's Workshop*, 1408-14. Marble. San Michele, Florence. SCALA/ART Resource, N.Y.

In a typical sculptor's workshop each craftsman was a member of a team. Artists worked co-operatively and almost every work was the product of several hands. These workers were members of a guild,\* subject to guild regulation and discipline.



Illustration 30. Lorenzo Ghiberti. *Self-Portrait*, from the "Gates of Paradise." 1425-52. Baptistry, Florence, Italy. SCALA/ART Resource, N.Y.

Ghiberti was a goldsmith and sculptor of the Early Renaissance. Medieval artists signed their work but Ghiberti actually included a bronze portrait of himself on one of the doors of the Baptistry\* (Illustration 30).





Illustration 31. Honoré Daumier, 1808-1879, France. *Visitors in an Artist's Studio*. Watercolour. Walters Art Gallery, Baltimore.



Illustration 32. Jules Pascin, oil painter (with cigarette) in the studio of the painter Pierre Marseille, with the models Paquita and Césarine. 1925. Photograph. Art Institute of Chicago.

In Illustration 31, the artist with pointer in hand, shows his latest work to a prospective buyer, seated in the chair. Other people in the painting are probably the dealer and perhaps a critic. They are closely analysing a piece of art. All three people – the buyer, the critic, and the dealer – are important people that artists deal with in order to sell their work.

Artists in the early twentieth century often lived as “free spirits” or “bohemians.”\*\* The photograph in Illustration 32 shows a relationship between an artist and his model. She is his assistant and companion and they talk about art. When she is not posing, she shops for groceries, cooks, and cleans up the studio.

The way the artist works – alone, with other artists, or with the rest of society – has also changed. Pictures 33-35 illustrate these changes.





Illustration 33. Pablo Picasso, 1881-1973, Spain.  
Picasso in his studio with *Hands of Bread*.  
Photograph. © Picasso, 1990/VIS\*Art Copyright Inc.

Siqueiros, a twentieth-century Mexican painter, used his art to promote social and political protest. In the 1960s he was imprisoned for his political activism.

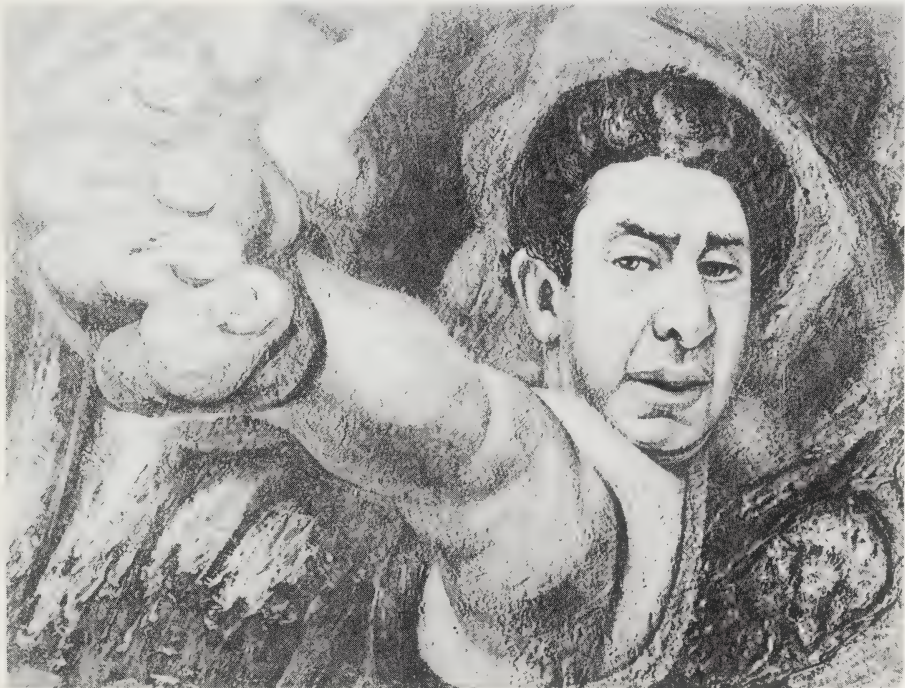


Illustration 34. David Alfaro Siqueiros. *Self-Portrait*, 1943. Museo de Arte Moderno, Mexico City. Reproduction of this work has been authorized by the National Fine Arts and Literature Institute, Mexico.



Alan Wood is a painter from British Columbia. In 1980-1981 he executed his *Ranch Project* which cost \$500 000 sponsored by corporate patrons, C.P. Air and Delta Hotels. The project occupied 320 acres of Alberta ranch land and consisted of 150 000 board feet of lumber wrapped in 54 864 metres of canvas and painted with 5455 litres of acrylic paint. Twelve scenes accompanied the running fence. They included a corral, a windmill, a sixty-foot bridge, barns, chutes, and gates.

Illustration 35. Alan Wood. *Ranch Project: Ranch Henge*, (detail) 1985. Courtesy of the artist. Photographer Robert Keziere.

The art studies in this module will help you to understand


- that the social status of the artist has changed
- the concept of the artist's profession has changed
- the concept of artistic individuality and freedom developed rapidly in the nineteenth and twentieth centuries
- an artist's style is identified by unique traits in that individual's work
- artists' ways of working change through their lifetimes
- artists are often influenced by the work of artists of the past as well as by their contemporaries
- artists are often influenced by changing social conditions, political events, economic changes, and events in their own personal lives. These influences can be detected in the changes in their work
- patronage\* has affected the production and quality of art through time.



## Evaluation

Your mark in this module will be determined by your work in the Assignment Booklet. You must complete all assignments. In this module you are expected to complete four section assignments. The assignment breakdown is as follows:

Section 1	25%
Section 2	25%
Section 3	25%
Section 4	25%
Total	100%

**Note:** Some images for study are located in the module booklets; some you will have to locate in magazines or in your community; some are in the *Booklet of Reproductions*. When the  symbol appears, you may choose to use the *Booklet of Reproductions* or the laserdisc, *Sightlines* (if available). Bar codes for the numbers in *Sightlines* have been included for use with laserdisc players equipped with a bar code reader.

Answers to activities are in the Appendix. Words marked \* are defined in the Glossary in the Appendix.

**Module 1**  
**Beautiful**  
**Things**

**Module 2**  
**The Changing**  
**Profession of**  
**the Artist**

**Module 3**  
**Heroes**  
**and**  
**Heroines**

**Module 4**  
**Ancient**  
**Civilization**

**Module 5**  
**Changing**  
**Images**

**Module 6**  
**Building Our**  
**World**

**Module 7**  
**Power, Politics,**  
**and Change**





# SECTION 1

## THE ARTIST AND THE SPIRIT WORLD

In our time the process of making and using art is often affected by economics. Involved in the business of art today are the artists, the buyers, the patrons, the dealers, and the critics.

The art forms we have found that date to prehistoric times (30 000-10 000 B.C.) belonged more to religion than to business. The artist, known as the shaman, was also a priest, a doctor, a magician, and a fortune-teller.

The shaman artist was not concerned with producing art for a wealthy patron or for profit. The shaman made visual forms for the survival of society. Prehistoric peoples believed that the spirit world was directly connected with events that occurred in everyday life. Certain spirits had to be appeased\* to ensure a successful hunt; others to ward off death and disease, and still others to guarantee the safe delivery of a baby.

It seems that the shaman artist attended these significant events. The pictures and objects produced by the shaman were a mixture of imagination, memory of events, and use of traditional images understood by the community. The techniques used were traditional ones, taught to the shaman since childhood. The art was then executed or performed as part of a ceremony before an audience.

In many ways the artist's profession has changed since prehistoric times. Artists today are free to select their own subjects and free to select their own techniques of making art. Often the art produced today is not understood by the general public, it may seem remote and confusing.

Some modern artists have envied the work of their shaman ancestors. They like its spiritual connection, and the fact that shaman art expressed community values understood by all. They wish to communicate some powerful beliefs by expressing their own personal beliefs and traditions. Marc Chagall, (Activity 3), was one of these artists. He expressed very personal ideas about his heritage, love, and family traditions in many of his artworks. He painted his wife and himself on their wedding, anniversary, and birthdays in loving attitudes, and surrounded by precious memories and possessions.

There are also some other modern artists who seem to be the direct descendants of shaman artists. These artists have been raised in native and primitive cultures. These men and women create art that is directly connected with the spirit world of their ancestors.



Illustration 36. Cave painting, possibly 8000 years old, *Great God from Sefar*, painted over an antelope. Algeria. *Aramco World Magazine*, February 1983. Photograph courtesy Mme. Irene Lhote © Henri Lhote 1959.



Illustration 37. Cave painting, possibly 8000 years old, *The Horned Goddess*. Tassili-Ajj, Algeria, on the edge of the Sahara Desert. *Aramco World Magazine*, February 1983. Photograph courtesy Mme. Irene Lhote © Henri Lhote 1959.

At the end of this section, you will understand the following:

- The shaman artist was an essential member of prehistoric society. His role was very different from professional artists today.
- Some prehistoric art was intended to affect the environment; to improve daily life by causing better weather, hunting, health.
- Primitive art was a form of religion; like a prayer, images were designed to communicate with the spirit world.
- Some modern artists try to develop universal images in their artworks by expressing their own tradition, culture, and spiritual belief.
- Primitive and native artists maintain their society's spiritual beliefs in their art.



## Activity 1: The Spirit Within

Understand that the shaman artist was an essential member of prehistoric society, that primitive art forms were designed to communicate with the spirit world, and that prehistoric art was intended to affect the environment. Recognize that primitive and native artists maintain their society's spiritual beliefs in their art.



Illustration 38. Australian aborigine making a bark painting. Used with permission of State Library of South Australia (Mountford-Sheard Collection).

This picture represents a contemporary shaman artist from Australia making a painting on bark. The techniques and materials used by this artist and by his prehistoric ancestor are similar. The training and selection of both artists would also be similar.

Shaman artists are selected when they are children. Because of an unusual event at birth, a physical handicap, or seizure, society marks this child as different. Consequently, the child is treated differently, and develops differently. In such circumstances it would not be unusual for the potential shaman to develop an intensity and a sensitivity that were special.

In the past, potential shamans were probably apprenticed in childhood to the resident artist. The apprentice would learn the techniques and skills of being a shaman artist. Primitive materials such as the stick brush and white clay that the aboriginal artist is using in the photograph would have been used by prehistoric shamans. Other materials included paints mixed from earth, primitive brushes, and charcoal.

During the apprenticeship period, shamans would also learn their duties as priest, medicine man, and magician. Often art was performed or done in a state of trance or self-hypnosis.

In prehistoric and primitive cultures, one important job of the shaman artist was to communicate with the spirit world for protection, assistance, fertility, and a bountiful hunt. Often these spirit-helpers had animal forms: the bear, the raven, the reindeer, the fish, and the reptile.



Illustration 39. *Siberian Sorcerer*, cave painting from Lake Onega, northern Russia, U.S.S.R.

Look carefully at the picture represented in Illustration 39.

1. This picture represents a cave painting made by a shaman artist who appears dressed in a wolf's head or mask, driving the reindeer toward the hunters. This painting was probably executed before the hunt as part of a magic ceremony to guarantee the success of the hunt. This painting represents different tasks that are performed by the shaman. How many can you identify?

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A similar understanding of spirit-helpers can be seen in the native art of the Eskimo and of the native Indian. Even though the following artists are living today, they chose to use traditional images that combine human qualities and animal forms.

Look carefully at picture 87, Kenojuak, *Spirit of the Raven*, in your *Art 21 Booklet of Reproductions* and answer the following questions.



2. What power does the Raven Goddess appear to possess?

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3. What particular parts of the image suggest this power?

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Now, look at the Norval Morrisseau painting, *Thunderbird with Inner Spirit*, picture 88, in your *Art 21 Booklet of Reproductions*.

4. Look carefully at the thunderbird. Can you find the spirit figure inside? Can you find more than one spirit figure inside the thunderbird? You may find it helpful to outline the spirit figure(s) on a piece of tracing paper.

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Check your answer(s) by turning to the Appendix, Section 1: Activity 1.

## Activity 2: The “Magic World” of Marc Chagall

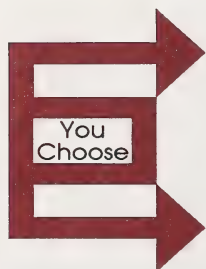
Understand that modern artists try to develop universal images in their artworks by expressing their own tradition, culture, and spiritual belief.

Like the shaman and the native artists, the modern painter, Marc Chagall, used tradition, culture, and personal spiritual beliefs to try to express universal feelings about our world.

Chagall was a Russian Jew who emigrated to Paris early in the 1920s. His unique style of painting which combined folk art, child art, and modern art traditions created his own universe of spirits, people, and animals.

Study the following two paintings by Marc Chagall carefully, then select one to answer the following questions.

Turn to picture 89, Marc Chagall, *The Anniversary*, (or *The Birthday*) in your *Art 21 Booklet of Reproductions*.



If you have access to the laserdisc *Sightlines*, find and view frame 11063.

OR



Turn to picture 90, Marc Chagall, *I and the Village*, in your *Art 21 Booklet of Reproductions*.

1. Describe how the title of the painting is expressed in the work. Use direct references to images within the painting.

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2. Both pictures have a feeling of a “magic world” about them. How does Chagall create this feeling? In your answer refer to specific details in the paintings.

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Check your answer(s) by turning to the Appendix, Section 1: Activity 2.



## Follow-Up Activities

If you had difficulty understanding the concepts in the activities of this section, it is recommended that you do the Extra Help. If you have a clear understanding of the concepts it is recommended that you do the Enrichment.

### Extra Help: Comparison of a Russian Cave Painting with an Eskimo Print

Look carefully at the following two images, Illustration 40, *Siberian Sorcerer*, and Illustration 41, *Man Hunting at Seal Hole*.



Illustration 40. *Siberian Sorcerer*, cave painting from Lake Onega, northern Russia, U.S.S.R.

Illustration 40 is a cave painting from northern Russia. The painting, dated about 15 000 B.C., was probably executed by a shaman artist. The work shows the shaman wearing a wolf headdress driving a reindeer toward the hunters. You have already seen this image earlier in the section.



Illustration 41. Niviaksiak, 1918-1959. Cape Dorset. *Man Hunting at Seal Hole*, 1959. Stencil on paper, 59.7 × 44.6 cm. McMichael Canadian Art Collection. Purchased with funds donated by the Canadian Dental Association. 1973.9. Used with permission of the West Baffin Eskimo Cooperative Ltd.

Illustration 41 is a reproduction of a print made by Niviaksiak, an Eskimo living in Canada today. It represents a fisherman ice fishing.

1. What is similar about these two images?

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2. What is there about the Eskimo print that suggests it is not so old as the cave painting?

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3. Is there anything about the two figures from the pictures that indicates that the Eskimo artist was more technically advanced than the cave painter?

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Check your answer(s) by turning to the Appendix, Section 1: Extra Help.

### Enrichment: An Eegyvudluk Print

Look carefully at picture 91, Eegyvudluk, *Untitled Print*, in your *Art 21 Booklet of Reproductions*. The print depicts six birds surrounding a girl and a walrus sitting on the girl's head.

1. Write a short story to explain the possible meaning of the images you see in the picture.

In your story make sure you try to explain

- the origin and meaning of the birds
- why the walrus is sitting on the girl's head and how it got there
- why one pair of birds is green, a different pair is orange, and yet another pair is brown

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This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.



This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

2. Give the story a title.

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3. What would you have to know to interpret this work?

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Check your answer(s) by turning to the Appendix, Section 1: Enrichment.

## Conclusion

The role of shaman artists in their communities gave them special artistic responsibilities. Art had a functional\* purpose and an audience that understood its message. The artist was an essential person when it came to maintaining the stability of the tribe and communicating with the spirit world.

Some works of native peoples and of modern artists also make reference to a spirit world.

Assignment  
Booklet

Turn to your Assignment Booklet and do the assignment(s) for this section.



# SECTION 2

## THE ARTIST AS CRAFTSMAN AND ARTISAN

In the first section of this module, you learned that the shaman artist of prehistoric society was an important member of society who performed a variety of necessary tasks. Over time, the role of the artist changed.

During the period 10 000-2000 B.C. society was transformed. The nomadic way of life of the hunter was replaced by more permanent agricultural settlements. Larger settlements grew into centres of trade and commerce and government. These became the great cities of the ancient world like Babylon, Thebes, Carthage, and Athens.

The organization of society became more complex and specialized. The multi-purpose role of the shaman was taken over by specialists: priests, doctors, and fortune-tellers. The person who produced art was now the craftsman or artisan, often a slave. Society regarded all artists – painters, sculptors, weavers, and potters – as skilled workers. Only architects and builders earned slightly more respect. At the time of the Hellenistic\* period when the Parthenon was built in Athens, Greece, all service to the state was rewarded by the same pay – one obol a day – whether one was a magistrate, a carpenter, a soldier, a stonemason, a laborer, or an architect.

Although there was a remarkable growth and development of Greek art between 1000-300 B.C., – architectural monuments like the Parthenon were built, technical advances in sculpture and vase painting were made – the social status of most artists did not change a great deal.



Illustration 42. *Parthenon*. Athens. Ancient Greece, 447-432 B.C. SCALA/ART Resource, N.Y. *Sightlines* 3102.



Illustration 43. *Winged Victory or Nike of Samothrace*, about 190 B.C. Marble, 294 cm high. The Louvre, Paris. ART Resource, N.Y. *Sightlines* 5235.







Illustration 44. Greek Vase (Vase Painting). *Vase Maker's Workshop*, Ancient Greece, 470 B.C. Attic red-figure krater. Height 35 cm. Ashmolean Museum, Oxford. ART Resource, N.Y. Sightlines 3154.



Roman society was similar to Greek society in its treatment of the artist. The Roman patrician class (aristocracy) of the Imperial period avidly collected art, particularly copies of Greek originals. Thus there was a lively art market. Although some artists became successful financially, they were still regarded as skilled technicians. The idea of the artist as a creative and original thinker, while it had its roots in the Greek ideals about art, was not a common concept until the Renaissance (1450-1550).

The breakup of the Roman Empire and subsequent invasions by tribes from Northern Europe left Europe in a state of economic, political, and social turmoil. Under these conditions artistic activity was interrupted. Many great artistic monuments – temples particularly – were sacked and destroyed.

In this climate of uncertainty, monasteries\* were relatively stable so they became centres of artistic activity. The monks illustrated manuscripts or painted images on wooden panels. As things gradually settled down in Europe, artisan workshops were set up around the great churches and monasteries.

Art continued to have a religious purpose. One reason for the focus on religious art was because the church paid for it. Also, as you have already learned, the church for many years was the centre of social stability and artistic activity. Private patrons, often nobility, did commission artwork, but it too was often religious in nature.



If you have access to the laserdisc *Sightlines*, find and view frame 5169.

OR



Turn to picture 93, *The Book of Hours, October – Sowing of a field near the Louvre Palace*, in your *Art 21 Booklet of Reproductions*.

This picture is an example of medieval painting, a sample page from a medieval Book of Hours – a calendar and prayer-book combined. This page, *October*, shows everyday peasant life during harvest in October.

In the background is the Louvre. Originally a palace, it is now the great museum of Paris. It was used at that time as a state treasury and state prison.

The patron who commissioned the illumination was the Duke of Berry (Duc de Berry). He was a nobleman and a brother of Duke Phillip the Bold who ruled at the court of Burgundy at Dijon from 1364-1404. The Duke of Berry, like other wealthy patrons, commissioned the Limbourg brothers, Pol, Hennequin, and Herman, to complete for him a specially illuminated prayer book. *October* is one of the images from that book. The name of the book that contained the illumination is *Les Très Riches Heures*. Prayers were written for a day-cycle of special hours, and a year-cycle of special religious feasts.

The artists who painted the manuscript, the Limbourg brothers, were famous artists in fifteenth-century France.

The development of secular art (non-religious art) was dependent on the growth of cities and towns during the years 1000-1300. Secular art was also dependent on the existence of a wealthy new merchant class that valued art as a personal possession as well as a source of civic pride. It was these patrons who actively sought out artists to decorate their houses and their city halls.

Along with the growth of cities and towns at this time, there was development and growth of the artisan guilds to handle the increased demand of consumer goods. These guilds included artists and craftsmen.

The guild was sort of an early trade union organization. The guild organization regulated production, controlled prices, and maintained standards and quality. They also offered benefits to the workers in the form of compensation to widows and family in the event of death or injury. As a result of the economic power of the guilds, artisans earned more money and gained social respect. The members of guilds developed a sense of brotherhood and professional pride in their art and craft as their status improved.



After completing this section, you will understand the following:

- The social status of the artist has differed in different historical periods. The status of the artist changed from ancient to medieval times.
- Artists are dependent on patronage for their economic survival. Artist activity during the medieval period was dependent on religious and private patronage.
- Causes for major social change are often economic. The growth of towns and cities is an example of an important economic change.
- The growth of guilds in Europe improved the social status of artists and artisans, established a cooperative system of art production, and developed a hierarchical system of training from apprentice to master that still exists in trades today.
- The concept of the artist as a creative original thinker as well as a technician developed more fully during the Renaissance (1450-1550).

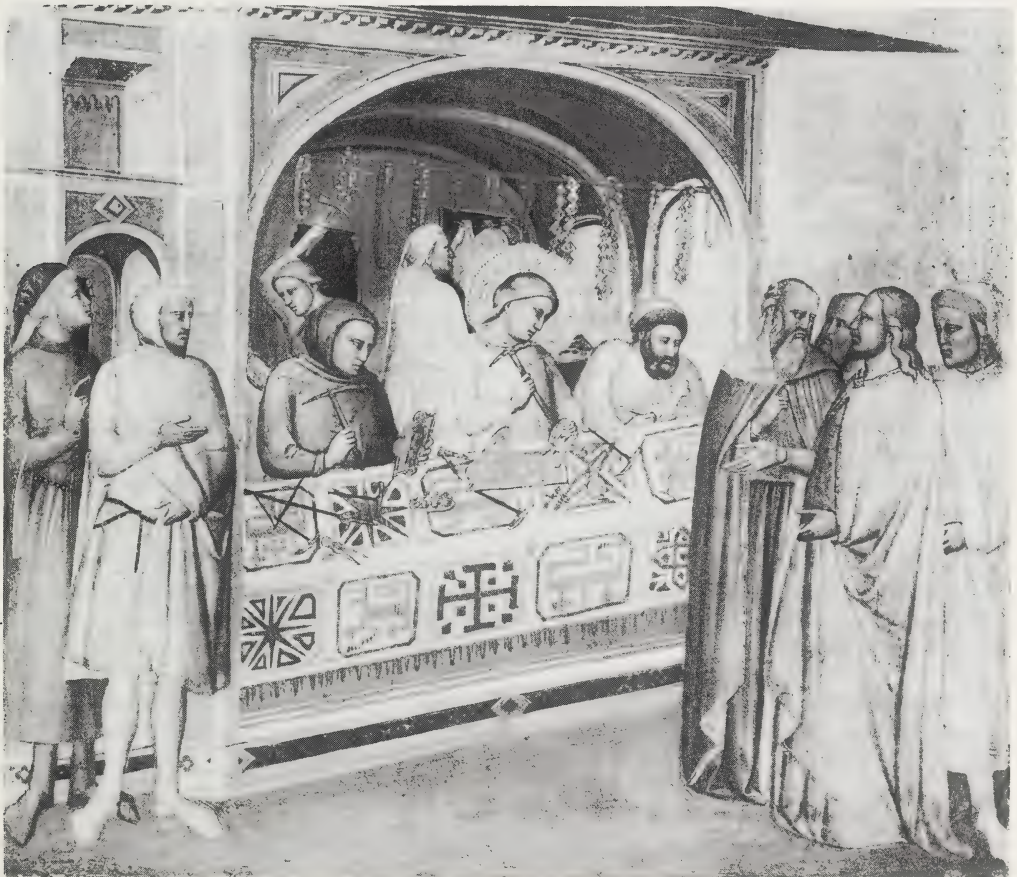


Illustration 45. *St. Eligius as Goldsmith*. Painted wood panel. Painting attributed to Taddeo Gaddi, 1300, Italy. Copyright © MUSEO del PRADO, MADRID. All rights reserved. Reproduction of the material in whole or in part is forbidden.

Look carefully at Illustration 45, *St. Eligius as Goldsmith*, painted on a wood panel in 1300.

You probably guessed that the figure in the centre of the group is a saint. His halo identifies him. He is St. Eligius, patron saint of the goldsmith's guild which included artists. Most guilds made it a practice to select a patron saint. Most painters belonged to the Goldsmith's Guild. Leonardo da Vinci continued to be a member of this guild long after he set up his independent studio.

The wood panel shows you what a workshop looks like. St. Eligius is busy hammering an ornamental gold saddle onto a coffin. In the background you can see necklaces and belts hanging. Other workmen stand around St. Eligius working. The gentlemen in the right foreground are the wealthy patrons who commissioned the coffin. The gentleman in the foreground may actually represent the man who has died.

This painting was done by the Italian painter Taddeo Gaddi, who surely was himself a guild member.

## Activity 1: You as Art Dealer

Understand that the social status of the artist has differed in different historical periods.

The artists and craftsmen of the ancient world (Egypt, Greece, and Rome) were thought of as technicians rather than as creative thinkers. People felt artists and artisans were manual labourers, men and women who worked with their hands. Most free citizens who were artists worked closely with slaves who performed the same jobs. No wonder they were treated as people of low social status.

Training in an art or craft was usually done within the family structure. If your father was a stone cutter it was assumed you too would be a stone cutter. Certain successful artists and craftsmen became middlemen,\* no longer producing art but supplying it to wealthy patrons. Although these "dealers" might have become wealthy, their social status remained low.

A few Greek artists had a heightened awareness of the importance of artists: Polykleitos wrote a Canon of Proportion, other artists began to actually sign their artwork; city states such as Athens organized artistic competitions. Although the Greeks valued art, they did not change the social status of artists and craftsmen.

The Romans of the Empire were avid art collectors. They seemed to place a high value on copies of Greek sculpture. Roman artists and craftsmen began to organize *collegia*, or associations of artists and craftsmen.



- name, size, and description of the sculpture
- previous history of the sculpture, who the artist was, who the previous owner was
- reasons why the senator should purchase the sculpture
- value of the sculpture (Use modern or Roman currency.)

- Before beginning your letter look carefully at picture 92, *Dying Gaul* in your *Art 21 Booklet of Reproductions*. This is the sculpture you are trying to sell.

This image shows a single sheet of white paper with horizontal blue or grey ruling lines, typical of notebook paper. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.

Check your answer(s) by turning to the Appendix, Section 2: Activity 1.

## Activity 2: Patronage

Understand that artists are dependent on patronage for their economic survival.

The term, **patronage**, is derived from the word, **patron**. A patron is someone who gives the artist influential support. The support may come in the form of money, a place to live, an introduction to influential friends, or a job or commission. Whatever the nature of support, patronage, or an audience, was and is necessary for the survival of the arts and artists.

Supporters of the early shaman artist were the members of the artist's own community. At this time, artist, patron, and audience were usually all members of the same community.

In Egyptian society, the art was patronized, or supported, by royalty and the priesthood. Often a middleman was involved. He would be a master craftsman or builder with his own workshop, or workshops, of artists and craftsmen. (In today's art market such middlemen are called dealers.)

The communal organization of earlier times continued during the Greek and Roman period. Patrons now were not only the emperors or kings, but also the wealthy aristocracy, and a few merchants, who bought for themselves and for the city, the state, and the empire.

You already know that during the medieval period the church was a major source of art patronage. Private patronage came from two groups: members of royalty and nobility (kings, counts, dukes) and the wealthy new merchants who often married their daughters to members of the aristocracy.

Patrons sometimes sponsored competitions.

The Greeks originated the idea of holding competitions to select public art for their cities. Cities, states, empires, and kingdoms are an important source of public patronage.





Illustration 46. *Poseidon (Zeus?)*. c 460-450 B.C. Bronze, height 6' 10". National Archaeological Museum, Athens.



Illustration 47. *Kore (female)*. Ancient Greece, 60 B.C. Marble. Athens. Acropolis Museum. ART Resource, N.Y. *Sightlines* 5225.

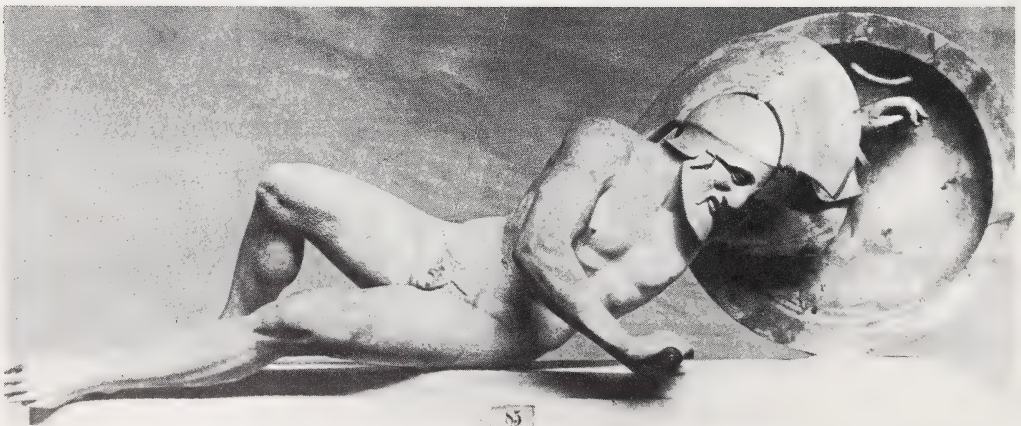


Illustration 48. *Dying Warrior*, from the east pediment of the Temple of Aegina. c 490 B.C. Marble, length 72". Glyptothek, Munich. MARBURG/ART Resource, N.Y.



Check your answer(s) by turning to the Appendix, Section 2: Activity 2.



### Activity 3: Life in a Medieval Guild

Recognize the effects of social and economic change on artists and artisans. Understand that artists were not always creative and original thinkers, but often fulfilled the role of technician.



Illustration 49. Nanni di Banco. *Sculptor's Workshop*. 1408-14. Marble. San Michele, Florence. SCALA/ART Resource, N.Y.

You might recognize this 1408 relief carving by Nanni de Banco describing a sculptor's workshop.

Remember one workshop did not constitute a guild. Each guild, in this case the Stonemason's Guild, would include several workshops.

Read the following description of guilds and answer the questions which follow the description.

#### Craft and Merchant Guilds

The guild system emerged after a profound deterioration of the arts and of the condition of artisans. The collapse of the Roman Empire was followed by the disintegration of its colleges and corporations of artisans. Classical standards of building, fabrication, and decoration broke down, and centuries passed before skilled artisans were able to pull themselves out of the ranks of estate slaves, day laborers, and serfs to establish associations that could protect their personal freedom, institute higher traditions of work, and guarantee their economic survival. Some scholars maintain that the masons' lodges and craftsmen's guilds of medieval Europe were the direct

successors of the old Roman corporations of artisans. Others say they emerged from Germanic fraternities. They could have originated in gangs of escaped serfs. Or perhaps the guilds were wholly new institutions. All these explanations are probably right about different places, but we cannot go into the question here. What matters for us is that similar needs among craftsmen called forth similar social and professional solutions. Urbanism had a lot to do with the appearance in the eleventh and twelfth centuries of a system of guilds that strongly resembled the artisans' brotherhoods of the ancient world.

By the fourteenth century there were many splits and subdivisions among the guilds—mainly between merchants' and craftsmen's guilds. But at first, everyone connected with an industry must have belonged to the same guild, mostly because the scale of production was small and no one could afford to be very specialized. Craftsmen, merchants, and traders met and dealt with each other as equals. Their roles were often interchangeable: the master craftsman was a buyer of materials, an employer of workers, and a seller of "manufactured" goods. He probably borrowed money to finance his purchases, paid interest (disguised because the Church disapproved of interest), and made a profit (not called profit because the Church disapproved of profit). So he was a kind of businessman. But some craftsmen restricted themselves to personal production, and this necessarily limited the amount of work they could turn out. In other words, by avoiding business affairs, or letting others handle business for him, the producing craftsman limited the amount of money he could have made by selling the work of others. In modern jargon, he restricted his "cash flow." In an expanding market, the full-time trader in craft goods could earn much more. With his earnings employed as capital, he could finance more economical purchases of raw materials; he could "put out" work to peasants and non-guild

craftsmen; he could produce goods on a large scale. Thus, some craftsmen became manufacturers, after which they entered the ranks of traders and merchants. A few became bankers and princes after several generations of factoring (acting as business agents). This was probably how the Medici—Italy's great family of merchant-bankers—got started.

To some extent, guild membership was hereditary. Wealthy men and their relatives continued to play a role in the craftsmen's guilds. But the old basis of equality among the brothers had become a fiction. The sons of merchant princes would not soil their hands with paint and clay and dyes, nor subject their nostrils to the smell of curing hides. They used their membership to influence guild participation in the religious, political, and economic activities of the city. Inevitably, there was a divergence of interest and outlook between guild merchants and guild producers. The successful merchants, growing richer and more powerful, began to resemble the financiers and captains of industry of modern capitalism. The craftsmen and their guilds, under pressure from these "larger" men, began to resemble modern trade unionists. Increasingly, their regulations took on the character of economic defences.

## From Apprentice to Journeyman to Master

The long and arduous process of becoming a master gives us an idea of the membership and production controls a guild could exercise. Apprenticeship was strictly limited by guild regulations. Usually, a master could have no more than two apprentices at one time. The period of training might last from two to seven or eight years, depending on a boy's natural ability and the difficulty of the craft. The start of an apprenticeship was around the age of twelve. A boy's parents paid a fee to a master craftsman who, following a trial period of a few weeks, took the boy into his household, more or less as a member of the family. At first the apprentice was given odd jobs and menial tasks around the shop. But it was understood by the terms of the apprentice agreement that he would get real training, not just shop-sweeping assignments. In practical terms "real training" meant the opportunity to learn the correct use of tools, to do preparatory work, to make copies under supervision, to receive criticism, and finally assist the master with his own work. In other words, the apprentice had to be taught, not merely used as an

unskilled laborer.

Before an apprentice was allowed to set his hand to even a minor part of his master's work, he had spent a great deal of time—years—on shop exercises and trial pieces. Also, as in the classical workshop, much emphasis was placed on "get ready" work: sharpening tools, grinding pigments, cleaning brushes, roughing out stones, mixing clay, firing kilns, stoking furnaces. None of these jobs called on great powers of imagination or ingenuity, yet they had to be done correctly. Certainly the high technical quality of ancient, classical, and medieval art can be attributed, in part at least, to the diligence of apprentices. The tasks that many of us regard as dirty-work and drudgery were carried out according to exacting standards by teenage boys who took them seriously. To get the flavor of this, we must watch a plumber's helper, an apprentice chef, an electrician's assistant—again, the craftsman's *mystique*. Most workers and craftsmen who have gone through this sort of training look back on it with satisfaction and even with gratitude.



After his apprenticeship was done, the young craftsman paid a fee, took an oath, received communion, and was initiated into the ranks of journeymen. Perhaps he was eighteen or nineteen years old. As journeyman he was presumed good enough to work for wages but not yet mature or experienced enough to set up his own shop. So he travelled for two or more years, working for masters in other cities, polishing his skills, lodging in special hostels for journeymen, and learning about the outside world. He travelled with the recommendation of his home guild, whose overmasters kept track of his behaviour. At the same time, the journeyman was looking around for a place to settle down after his "wander years" were over. Most journeymen hoped to return to their home towns. Some found good places elsewhere by marrying a craftsman's widow or daughter; others remained bachelors and worked longer as journeymen. There was a connection; unmarried journeymen could not be masters.

To set up shop as a master, the journeyman was required to produce his "masterpiece" which had to be approved by the overmasters of the guild in which he sought membership. Given the right economic conditions, town friends to support him, and a well-finished piece of work, he *might* be admitted. There was still the necessity of showing he had the requisite tools, character, and cash. Guild membership implied the economic resources to operate a shop, some business sense, Christian faith, upright moral character, and legitimate birth. It helped, too, if the journeyman planned to marry and promised to buy a house in town.

It may seem that the religious, moral, and financial requirements for guild membership were as great, or greater than, the artistic qualifications. But high technical competence could be assumed; a craftsman's apprenticeship and journeyman years amounted to a guarantee of ability to perform. The guild system operated on social assumptions exactly the reverse of those in ancient and classical times. The master craftsman in late medieval Europe was regarded as a decent, honorable, responsible member of society – much like a banker in a midwestern American town. There was nothing disreputable about him, his household, or his work. Indeed, the excellence of his character and the produce of his shop were seen as directly related. Moral integrity – that is, standing in the Church, participation in civic affairs, and commitment to family and bourgeois values – was basic to the guild system.

It can be argued that, unlike the feudal nobility, the medieval craftsmen were the "best" people in their society – best from the standpoint of honesty, dedication to fair dealing, charitable works, and sense of social responsibility. Furthermore, the guildsmen did in fact rule in the towns. Actually, they were better fitted to rule than the landed aristocrats in the countryside, who preserved the old warrior values of ignorance, disdain for manual labour, exploitation of the weak, and irregularity in family life. The high civilization that emerged in Europe in the fourteenth and fifteenth centuries received its backbone of moral and civic virtue from the medieval craftsmen's guilds. It was a case of noble character filtering upward.<sup>1</sup>

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Using the preceding excerpt as background information, write a description of life in a medieval guild. Use an autobiographical style, pretending you are a craftsman living in the guild. Select a craft (e.g., sculptor, known in the medieval times as stone-carver). Describe the craftsman's ways of working in the workshop, and the practices, expectations, and benefits of the guild.

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<sup>1</sup> Prentice Hall, Inc. for the excerpt from *The Artist*, by Edmund B. Feldman, © 1982, pp. 67, 69, 70-73. Reprinted by permission of Prentice Hall, Inc., Englewood Cliffs, New Jersey.





Check your answer(s) by turning to the Appendix, Section 2: Activity 3.

## Follow-Up Activities

If you had difficulty understanding the concepts in the activities of this section, it is recommended that you do the Extra Help. If you have a clear understanding of the concepts it is recommended that you do the Enrichment.

### Extra Help: Information from Medieval Works



Illustration 50. *St. Luke as Panel Painter*. Gospel Book of John Troppau, 1368. Ms. 1182, detail of fol. 91 xx vo. Österreichische Nationalbibliothek (Austrian National Library), Picture Archive and Portrait Collection.

Carefully study Illustration 50, and answer the following questions. (St. Luke is the patron saint of painters and physicians.)

1. What information about medieval painting technique is illustrated in this panel painting?

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2. How is the artist, St. Luke, beginning his painting?



Illustration 51. *A Mural Painter Saved from Death, or Medieval Artist at Work, 1250.* Canticle LXXIV of the Manuscript "Cantigas de Santa Maria" (Canticles of Holy Mary), Alfonso X. Photograph loaned and authorized by the Spanish National Heritage Office.

3. Study Illustration 51, *A Mural Painter Saved from Death*, and compare it to Illustration 50, *St. Luke as a Panel Painter*. Almost 100 years separate these two images and yet they show two painters doing basically the same thing. The big difference between the two panels is the technical skill of the artists who painted them.

Explain why the St. Luke panel of 1368 shows superior technique. Make specific reference to the amount of detail and to the drawing technique.

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Check your answer(s) by turning to the Appendix, Section 2: Extra Help.

### Enrichment: The Story in a Picture

Study Illustration 51.

Look very carefully at this manuscript page that tells a story about a church mural painter. There are six sections to the manuscript. Examine each carefully. Tell the story in your own words, carefully explaining the scene illustrated in each frame.

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Check your answer(s) by turning to the Appendix, Section 2: Enrichment.



## Conclusion

The medieval artist/craftsman gained a substantial amount of importance through his guild associations. Master craftsmen took great pride in their technical skill.

An icon representing an assignment booklet, showing a small rectangle with the text "Assignment Booklet" inside.

Assignment  
Booklet

Turn to your Assignment Booklet and do the assignment(s) for this section.

## SECTION 3

### THE ARTIST AS CRITIC

Most major changes that affect society take centuries to develop. The changes that caused artists to become critics of society in the 1800s have their roots in the Renaissance of the fifteenth century (1400-1500). Look carefully at the following pictures, Illustration 52, *Artist and Apprentices* and Illustration 53, *Sculptor's Workshop*.

A little more than 100 years separates these two pieces of work and yet the engraving of 1550 illustrates important new development in the artistic profession.



Illustration 52. Eneas Vico (after Baccio Bandinelli). *Artist and Apprentices*. c 1550. Engraving, 12 1/4 x 19" (31 x 48 cm). Private collection. ART Resource, N.Y.

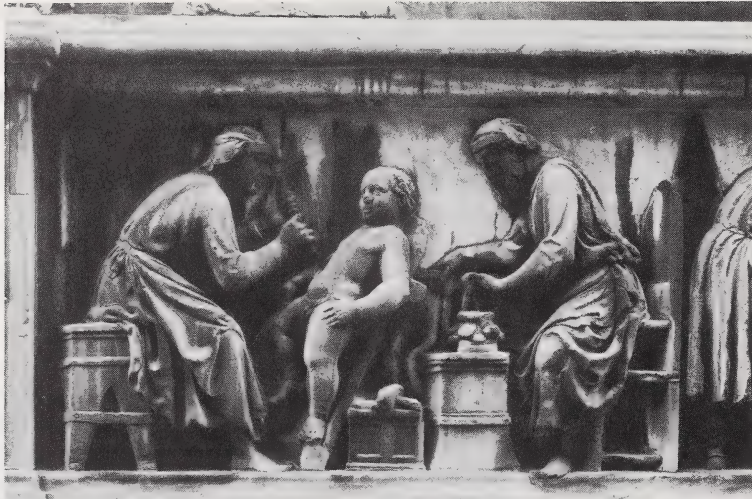


Illustration 53. Nanni di Banco. *Sculptor's Workshop*, detail. 1408-14. Marble. San Michele, Florence. SCALA/ART Resource, N.Y.

If you look closely you will notice that the artists in the Renaissance example appear to be studying and talking about the art. The sculptors in the medieval relief\* are involved in producing art. Society regarded medieval artists whether they were painters or weavers as artisans and craftsmen. Renaissance society began to treat artists – particularly painters, sculptors, and architects – as people of learning. Great artists were often upheld as creative and original thinkers. Some artists such as Michelangelo, Leonardo da Vinci, and Raphael were regarded as geniuses. Many artists of that time were skilled in more than one activity: For example, Alberti, an important architect, was also a philosopher\* and mathematician.

Wealthy patrons encouraged Renaissance artists to become involved in the new learning known as Humanism, to go beyond the restrictions and limitations of traditional subjects supervised by the guilds. For example, although Leonardo da Vinci was a guild member, his fame as an artist of genius allowed him to work independently of guild association.

Despite the new status some artists gained during the Renaissance, the artist was still limited in his artistic freedom. Wealthy patrons were usually committed to maintaining the “status quo.” Many did not want to risk buying something truly different. They often wanted to control the production of their commissioned artists and participated in planning of works, dictating subject matter, and placement of imagery. Some patrons put unrealistic demands on the artist. This type of relationship existed between Pope Julius II and the artist Michelangelo. Another 300 years after the Renaissance, the artist’s role underwent great changes.

By the 1800s artists had serious troubles. The traditional sources of patronage – the church, government institutions, and the aristocracy – were being uprooted by a number of political revolutions that occurred during this century. For example, France had undergone a major revolution in the eighteenth century and this was followed by two more in the nineteenth century.



The new wealthy bourgeois\* middle-class did become patrons of art, but many of them were more conservative and traditional than the aristocracy had been.

Artists had also lost faith in the traditional art schools, the academies. At the time, these were conservative institutions that did little to challenge creative talent.

The Industrial Revolution also had an impact on artists. The promise of a better society was being replaced with the sad realities of the hardships of the working-class poor. Although most artists came from middle class or aristocratic families, many were sensitive to these realities.

By the early 1800s many artists found themselves cut off from traditional sources of patronage, alienated from traditional art institutions such as the academies, and unable to produce artwork attractive to the conservative tastes of the middle class. The general pessimistic view of economic and social conditions and the climate of political revolutions caused some artists to challenge the existing order in their work.

After completing this section you will understand the following:

- Artwork that is critical of social and political institutions does not attract traditional sources of patronage.
- Artwork that contains a revolutionary message is not necessarily revolutionary in style.
- Some artists chose to use their lifestyle rather than their work as a revolutionary weapon. They cultivated a bohemian lifestyle.
- Artists use the technology of lithography, and other forms of printmaking to mass-produce their art and to develop stable sources of income.
- Artists are often influenced by the work of artists of the past as well as by the work of their contemporaries.
- The idea of artistic individuality developed during the Renaissance became artistic freedom in the nineteenth century.

Artists are often influenced by artworks from the past. This influence must have been a factor in the work of those artists who challenged the existing social and political order of the nineteenth century – artists such as Daumier, Courbet, Manet, and Toulouse-Lautrec.

These artists might have had contact with the work of the artist, Pieter Brueghel the Elder, a Flemish artist who depicted the life of the peasant in his paintings. They may have seen his work in a museum or while travelling. Both the ideas of museums and travel to learn about other places and people were born in the eighteenth century.



Illustration 54. Pieter Bruegel the Elder. *The Blind Leading the Blind*. Oil on canvas, 2'10" × 5'1/2" (.86 × 1.54 m). Museo de Capodimonte, Naples.

In this painting, *The Blind Leading the Blind*, Bruegel is doing more than objectively describing the life of the wretched blind peasant. The title of this painting, taken directly from Matthew 15:12-16, plus the obvious presence of the church in the background suggests that the painter selected this subject with a "tongue-in-cheek" attitude.

Artists of the nineteenth century would also be familiar with the work of the English artist and illustrator, William Hogarth. Hogarth's practice was to paint a series of paintings on a particular moral or satirical theme. From these he made engravings which he sold directly to the public. Not only did the printmaking process make his work available both to the general public, and to the art collectors, but it also made Hogarth a wealthy man.





Illustration 55. William Hogarth. *Beer Street*. 1751. Engraving. National Gallery of Art, Washington, D.C. (Rosenwald Collection).

Hogarth is poking fun here at what was then considered the national pastime of Londoners – drinking beer. “Labour and Art upheld by Thee/Successfully advance/We quaff the Balmy Juice with Glee/and Water Leave to France.”



## Activity 1: Honoré Daumier

Understand that artwork that is critical of social and political institutions does not attract traditional sources of patronage.  
Understand that artwork that contains a revolutionary message is not necessarily revolutionary in style.

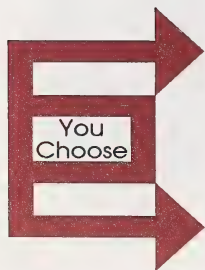
Honoré Daumier was a French painter, sculptor, and journalist who worked and lived in Paris from 1808 until 1879.

Like Hogarth's engravings, Daumier's prints and paintings were blatantly\* critical of the political and social values of the day.

Daumier risked imprisonment, rejection from major art shows, prohibition from publishing his prints, and poverty. He went to prison for a cartoon that ridiculed the king. (You will learn more about this artist in Module 7.)

Daumier's personal philosophy is summed up in his own words. "One must be of one's time." Daumier felt that an artist had a responsibility to deal with the issues of the day. Whether he was criticizing government troops for the murder of protesting labourers as he does in the 1834 print, *Murder on the Rue Transnonian*, or commenting on the nobility and patience of the working class in his painting, *The Third-Class Carriage*, done in 1862, Daumier focusses on the ordinary individual. Most of his compositions for both paintings and prints are simple and direct.

Turn to picture 95, *Murder on the Rue Transnonian*, by Honoré Daumier, in your *Art 21 Booklet of Reproductions*.



If you have access to the laserdisc *Sightlines*, find and view frame 9129.

OR



Turn to picture 96, Honoré Daumier, *The Third-Class Carriage*, in your *Art 21 Booklet of Reproductions*.

Select a public issue covered by your local newspaper. Cut out the article and one photograph that deals with the issue.

Now put yourself in the role of a nineteenth-century revolutionary and political activist. You visit Daumier's studio asking him to produce a lithograph print that supports your cause. Fortunately you come from a wealthy family so you are able to pay for the effort.

1. Why will this public issue appeal to Daumier?

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2. Daumier is known for a simple and direct approach. On what part of your story will he focus?

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3. Look at your newspaper photograph. If Daumier was using this as the basis for his print, on what figures and objects might he concentrate?

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Check your answer(s) by turning to the Appendix, Section 3: Activity 1.

## Activity 2: Expressing Political and Social Concerns Through Art

Understand that artists use the technology of lithography, and other forms of printmaking to mass produce their art. Understand that artists are often influenced by the work of artists of the past as well as by contemporaries.

Although Daumier had a passionate interest in painting and sculpture, he relied on printmaking to spread his political and social concerns to the general public.

Lithography was a much cheaper and more efficient method of printmaking than etching or engraving. In both etching and engraving the original plate must be destroyed. Stone used in lithography could be recycled after an edition was finished and it did not wear down so quickly as the metal plate used in etching and engraving.

Daumier learned the process of lithography early in his career. When his paintings and sculptures did not sell, his prints eventually did, so he used the lithographic process throughout his career.

This low-cost reproduction process was encouraging a new concept of art – art for the people in the street. Newspapers were expensive because of the stamp tax placed on them. The majority of French people were illiterate and for this reason pictures were easily understood. Postcards, newspapers, and magazines all grew in popularity because lithography made them more available.

Daumier became a role model for later artists. One of these artists was Käthe Kollwitz (1867-1943). Kollwitz was a German artist, a deeply religious person and a member of the Christian Socialist party.

Like Daumier, Kollwitz, as a graphic designer, had a great deal of experience in printmaking; unlike Daumier, who was a critic of politics, she was a member of a socialist party, a political activist.

In her etching you can clearly see this evidence of her interest in political action.



Illustration 56. Käthe Kollwitz. *Uprising*. 1899. Etching. Galerie St. Etienne, New York. © Kollwitz 1990/VIS\*ART Copyright Inc.

In this print, Kollwitz shows workers and peasants marching with their only weapons: scythes, sickles, and pitchforks.



Carefully study and compare the Kollwitz etching, Illustration 56, with Daumier's painting entitled *The Uprising*, picture number 97 in your *Art 21 Booklet of Reproductions*.

1. Study the two images closely. Take note of differences in style and composition.

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2. When you compare these two images, how can you tell that Kollwitz is the political activist and Daumier is the journalist, the critic, the reporter? Remember that Kollwitz was a member of the Christian Socialist Party. Show, with specific reference to each print, why the viewer might notice the difference in point of view?

In your comparison, discuss

- composition of the figures
- centre of interest
- technique of representing figures
- symbols
- overall mood

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Check your answer(s) by turning to the Appendix, Section 3: Activity 2.

### Activity 3: Gustave Courbet – Challenging the Artistic Establishment

Understand that the idea of artistic individuality developed during the Renaissance became artistic freedom in the nineteenth century.

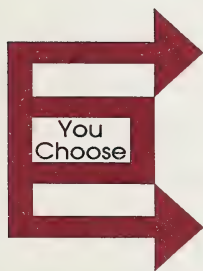
In this section you have learned about artists who express political points of view in their artwork. There were other artists who challenged the traditional artistic establishments, known as the Academies.\* One of these artists was Gustave Courbet.

Courbet, himself a graduate of one of the provincial branches of the French Academy of Art, resented the academy's methods of teaching which he felt did not encourage artists to be creative.

Courbet wrote:

"I cannot teach my art, nor the art of any school since I deny that art can be taught .... Art is completely individual and that talent of each artist is but the result of his own inspiration and his own study of past tradition."

Courbet was not surprised when his own painting, *The Artist's Studio*, of 1855 was rejected by the jury for the annual exhibition known as the Salon.



If you have access to the laserdisc *Sightlines*, find and view frame 2510.

OR



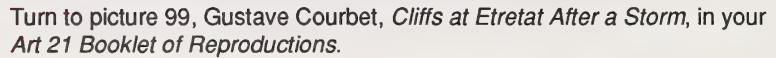
Turn to picture 98, Gustave Courbet, *The Artist's Studio*, in your *Art 21 Booklet of Reproductions*.

Courbet rejected the traditional academic style of art teaching. It is this academic style that he represented in the painting. The fact that the artist in the painting is painting a landscape indoors from memory is further denial of the naturalism Courbet believed in.





OR



- name of school
- school philosophy and objectives
- entrance requirements
- areas of study
- teaching methods
- opportunities for public exhibition and career advancement

[illegible]

Check your answer(s) by turning to the Appendix, Section 3: Activity 3.

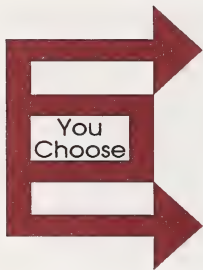
## Follow-Up Activities

If you had difficulty understanding the concepts in the activities of this section, it is recommended that you do the Extra Help. If you have a clear understanding of the concepts it is recommended that you do the Enrichment.

### Extra Help: Two Views of the French Revolution

Daumier was not the only artist-critic working in Paris in the nineteenth century.

Delacroix was a well-established painter by the time of the Revolution of 1830 in France when Libertarians overthrew Charles X in favour of Louis Phillippe. This revolution was a move toward democratic government.



If you have access to the laserdisc *Sightlines*, find and view frame 2505.

OR



Turn to picture 100, Eugene Delacroix, *Liberty Leading the People*, in your *Art 21 Booklet of Reproductions*.

Delacroix shows us *Liberty Leading the People to Victory*. Although Delacroix hoped for a more democratic government after the Revolution, he was basically conservative in his political belief. He came from a background of privilege. This painting was as much a statement of his hope for a more democratic government, as it was an opportunity to gain the support of the new ruler Louis Phillippe. Unlike Daumier, Delacroix was not a journalist so he worked from second-hand sources – newspaper articles and journalistic prints. Daumier, the journalist, researched his own material for his paintings. In preparation for his painting, *The Third-Class Carriage*, which was referred to in Activity 1, Daumier, not fond of travelling, did ride trains in order to accurately render his subjects.

When you look at Daumier's 1860 painting of the Revolution, you see an attitude towards revolution completely different from Delacroix's.

Turn to picture 97, *The Uprising* by Honoré Daumier in your *Art 21 Booklet of Reproductions*.

Study these two images carefully: Delacroix's *Liberty Leading the People*, and Daumier's *The Uprising*.

Even though both subjects deal with revolution, the artists have suggested two different moods.

Delacroix has included many more people in his composition than Daumier.



1. How does this affect the mood of each painting?

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2. Delacroix is a more "theatrical" painter than Daumier. What evidence of theatrical effects are in Delacroix's painting that are not present in Daumier's work?

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3. If you were Louis Phillippe, the new king, which painting would you fear and why?

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Check your answer(s) by turning to the Appendix, Section 3: Extra Help.

## Enrichment: The Artist as a Critic

The artist as critic is a role that became more clearly defined during the nineteenth century. Several artists in the twentieth century chose to carry on this tradition. Painter David Alfaro Siqueiros was one of these.

Siqueiros, who was imprisoned for his political activism in the 1960s, belonged to a group of Mexican mural painters who were committed to public artworks that expressed social and political protest. Unlike many Mexican artists during this period, Siqueiros continued to paint realistically. This social realism could speak directly to the audience, who were the working-class poor and the peasants of Mexico as well as the wealthy minority made up of church, business, and government leaders.

Turn to picture 101, David Alfaro Siqueiros, *Echo of a Scream*, in your *Art 21 Booklet of Reproductions*.

This painting, *Echo of a Scream*, 1937, although not a mural seems suitable for one. It might also have been designed as a political poster.

Study the painting carefully and answer the following questions.

1. If this painted image were turned into a poster, what words would you add at the bottom to emphasize the message the painting communicates?

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2. What specific political and social issues are being expressed?

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3. Even though Siqueiros painted this in 1937, the message expressed is universal. What other situations exist in the world today that relate to the message in this piece of work? Be specific in your answer.

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Check your answer(s) by turning to the Appendix, Section 3: Enrichment.

## Conclusion

Nineteenth century artists handed over an important legacy\* to the twentieth century. They defined the role of the artist-critic so that artists now can use their talents to cause viewers to reflect on and perhaps to change social conditions.

Artists such as Daumier and Courbet helped establish the concept of artistic freedom and originality.

Assignment  
Booklet

Turn to your Assignment Booklet and do the assignment(s) for this section.





## SECTION 4

### THE ARTIST AS CELEBRITY

Picasso was the most prolific\* and wealthy artist in history. He was probably the only artist billionaire that ever lived. His own personal life and image have the notoriety of a Hollywood movie star. His personal signature is said to be valued at between \$5000 and \$10 000.

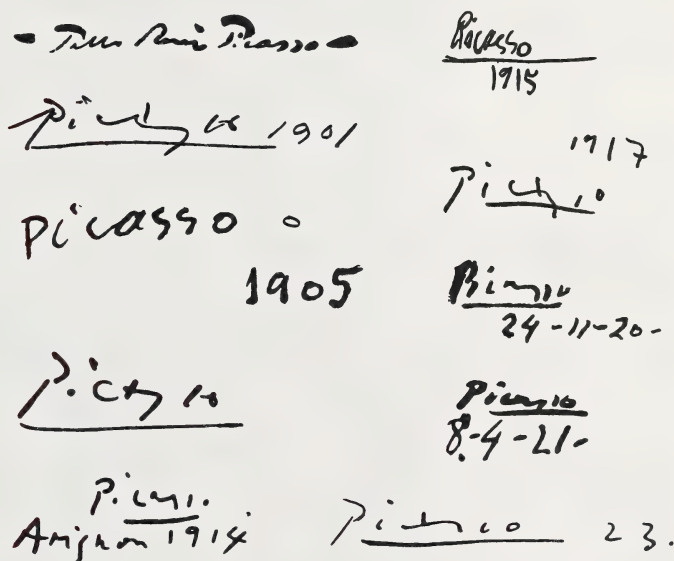


Illustration 58. Picasso. Various Signatures. © Picasso 1990/VIS\*ART Copyright Inc.

When Picasso died in 1973 at the age of 92, he had achieved a reputation as artist that, according to some critics, ranked him with the great Renaissance masters: Michelangelo, Leonardo da Vinci, and Raphael. Picasso's celebrity status and resulting wealth far exceeded the material success of the Renaissance masters.

What were the factors that produced such renown?

Picasso did not have a famous teacher. He was not born in Paris, but came from Barcelona, Spain, to Paris. He did have some influential friends and patrons such as Leo and Gertrude Stein, a wealthy brother and sister from the United States.

Leo and Gertrude Stein began purchasing his work in 1906 and their interest and support gave Picasso a market.



Illustration 59. Picasso's studio in Paris. *The Bateau Lavoir*. © Picasso 1990/VIS\*ART Copyright Inc.

In 1906 Vollard, an art dealer, bought 30 of Picasso's acrobat series. From 1906 on, Picasso began to make considerable money.

The early part of this century saw a great increase in the commerce and patronage of art: great collectors, dealers, and experts provided fuel for the development of artists-as-celebrities. People who bought vast collections of early twentieth-century art now have their names on museums and libraries of art in the United States. The patrons (Rockefeller, Kress, Morgan, Stein) were celebrities because of their wealth. Their use of this wealth brought attention to artists like Picasso and Matisse.

If Picasso had luck on his side, he was also blessed with great talent, an unusual amount of self-confidence and a single-minded dedication to his art. Picasso remarked about himself: "Every man is a colony... one is constantly changing... I have a curious restless quality that does not reflect self-doubt but the creative spirit of a man sure of himself."

Picasso was dedicated to his art; it was his life and his religion. In Picasso's judgement, his paper and canvas were just as important to him as the people around him, the possessions he owned, his relationships with friends, and his environment. His total life was regimented and organized around his work schedule. From the very beginning Picasso adopted the bohemian tradition of sleeping most



of the day and working all of the night. He maintained this schedule almost until his death at the age of 92.

Picasso in describing his own qualities would emphasize his extraordinary freedom and independence.

"I work exclusively for myself, I do not seek applause, I am not interested in the opinions of others and I don't care about what is in vogue."

During World War II, the Nazis occupied Paris. Numerous artists left France at this time. Picasso moved back. He was forbidden to exhibit his work, yet continued to paint in direct contradiction of Nazi policy.

The great variety of work Picasso produced was additional evidence of his artistic freedom, yet the methods and materials he employed were traditional. For example, Picasso never used photography in his work.

As experimental as he was, he used traditional recurring themes: mother and child, portraits, landscape, artist and model.

"For me there is neither the past nor the future in art. If a work of art does not live in the present, it does not live. The art of the Egyptians, the Greeks, and the great painters of yesterday is not the art of the past. It is the art of today."



Illustration 60. Pablo Picasso. *Self-Portrait*. 1906. Oil on canvas. 36 1/4" x 28 3/4" (92 x 73 cm). Philadelphia Museum of Art (A. E. Gallatin Collection). © Picasso 1990/VIS\*ART Copyright Inc.

After studying Picasso's career and looking at examples of his work you will be able to

- compare a series of Picasso's works done over a period of time
- identify certain personal traits in the many styles that Picasso used
- discuss the different media and techniques used by the artist
- see that even creative individual artists of the stature of Picasso are influenced by other artists
- appreciate that Picasso's work was influenced by events that occurred during his lifetime

Picasso's self-confidence as an artist, his single-minded purpose, his desire for personal independence and freedom are to some extent the outgrowth of his own talent.

Very early in Picasso's life it became apparent that he had great talent.

Look at the following pieces of work.

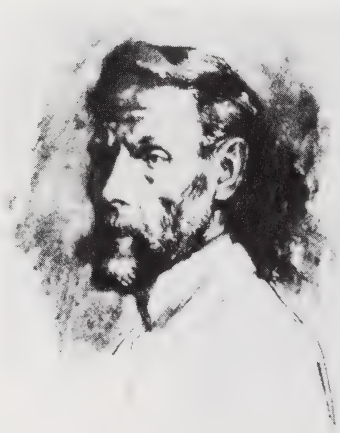


Illustration 61. Picasso. *Portrait of his Father*, done when the artist was 14. © Picasso 1990/VIS\*ART Copyright Inc.



Illustration 62. Picasso. *Picasso's Mother*, done when the artist was 14. © Picasso 1990/VIS\*ART Copyright Inc.



Illustration 63. Pablo Picasso. *Drawing from a Cast of the Figure of Dionysus* (east pediment of the Parthenon). 1893-94. Conté crayon. Private collection.  
© Picasso 1990/VIS\*ART Copyright Inc.

By the time Picasso reached art school he had already mastered most of the techniques the school taught. He enrolled in art school at 14 and finished his entrance exam in one day. The time allotted for the exam – a series of drawings – was one month.

## Activity 1: Toulouse-Lautrec's Influence on Picasso

Recognize that even creative individual artists of the stature of Picasso are influenced by other artists.

Despite Picasso's individual creativity he was influenced by some important artists, particularly during his early years in Paris.

Even before Picasso left Barcelona in Spain you can see the influence of the French painter and printmaker, Toulouse-Lautrec, on the young Picasso.

Turn to picture 102, Pablo Picasso, *Les Quatre Cats*, in your *Art 21 Booklet of Reproductions*.



Turn to picture 103, Toulouse-Lautrec, *Le Divan Japonais*, in your *Art 21 Booklet of Reproductions*.

Picasso's painted poster *Les Quatre Cats* (the Four Cats), 1899 has a resemblance to Lautrec's coloured lithograph *Le Divan Japonais*, 1893 (The Japanese Lounge).

"The Four Cats" was a cabaret in Barcelona that attracted artists and intellectuals. Lautrec's posters advertising the cafes and cabarets in Montmartre were known to Picasso, even though he lived in Spain.

Examine the two posters carefully.

Explain three similarities in style and technique that you see when you compare the two pieces of work. Make specific reference to each work when writing your answer.

[illegible]

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no text or other markings on the paper.

Check your answer(s) by turning to the Appendix, Section 4: Activity 1.

## Activity 2: The Different Styles and Techniques of Picasso

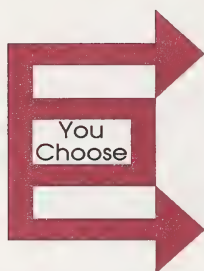
Compare a series of Picasso's works done over a period of time. Identify certain personal traits in the many styles that Picasso used. Recognize different media and techniques used by the artist.

Once having moved to Paris, Picasso was impressed with the work of master painter Paul Cézanne. Cézanne had developed a new way of combining form and space in his work. The whole canvas surface, whether it was sky, water, trees, houses, or figures was broken down into small geometrical surfaces called planes. Each plane slid underneath, beside, or overtop the next plane. Along the edges of these planes, Cézanne painted variations of colour and light that had little to do with real light. He painted some edges so there was a big contrast in colour, others so there was a subtle contrast. The end result is that Cézanne developed a new kind of pictorial unity.

Objects were no longer separated in space. Linking the geometrical planes made sure of this. This linking of object and space made the entire surface appear to move back and forth according to the colour and value contrasts, (light and dark) that Cézanne used.

Picasso admired Cézanne for going beyond the Renaissance idea of a perspective space and the traditional idea of a consistent light source.

In Cézanne's painting of *Mont Sainte-Victoire* you can see what Picasso admired.



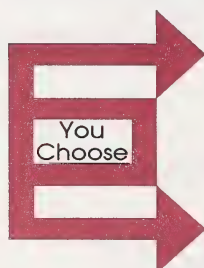
If you have access to the laserdisc *Sightlines*, find and view frame 11058.

OR



Turn to picture 104, Paul Cézanne, *Mont Sainte-Victoire*, in your *Art 21 Booklet of Reproductions*.

In 1909 Picasso painted the houses of Horta de Ebro. You can see Cézanne's influence here.



If you have access to the laserdisc *Sightlines*, find and view frame 9539.

OR



Turn to picture 105, Pablo Picasso, *Houses on the Hill, Horta de Ebro*, in your *Art 21 Booklet of Reproductions*.

In Picasso's painting, the edges of the geometrical planes are much more clearly defined. This is because the colour and value (light/dark) contrasts are bolder. Picasso and his colleague, Braque, named this style **Cubism**.

Many critics have tried to analyse Cubism and connect it to different intellectual theories, such as Einstein's Theory of Relativity. Picasso denied this:

"Mathematics, trigonometry, chemistry, psychoanalysis, music, and many other things have been cited as being components of Cubism. But all this is pure literature, which is another way of saying pure nonsense. When we invented Cubism we didn't have any intention of inventing Cubism. We simply wanted to express what was inside us. Not one of us ever presented a project or a plan."



Since Picasso was a most prolific artist, he produced thousands of art objects, but you will look only at a few examples of his work.

You have already learned about one new style Picasso developed: Cubism. Soon after Cubism he developed another process of picture-making called **Collage** derived from the French verb *coller* – to stick.

About 1912, Picasso began sticking actual objects on his canvas: paper, sand, chalk, wallpaper, newspaper, whatever he required. “Why draw it when you can glue it on?” Picasso is said to have remarked. Picasso had taken a bold step. Collage gave painting the feeling of a relief surface normally seen only in sculpture. Collage broke down the traditional distinction between painting and sculpture.

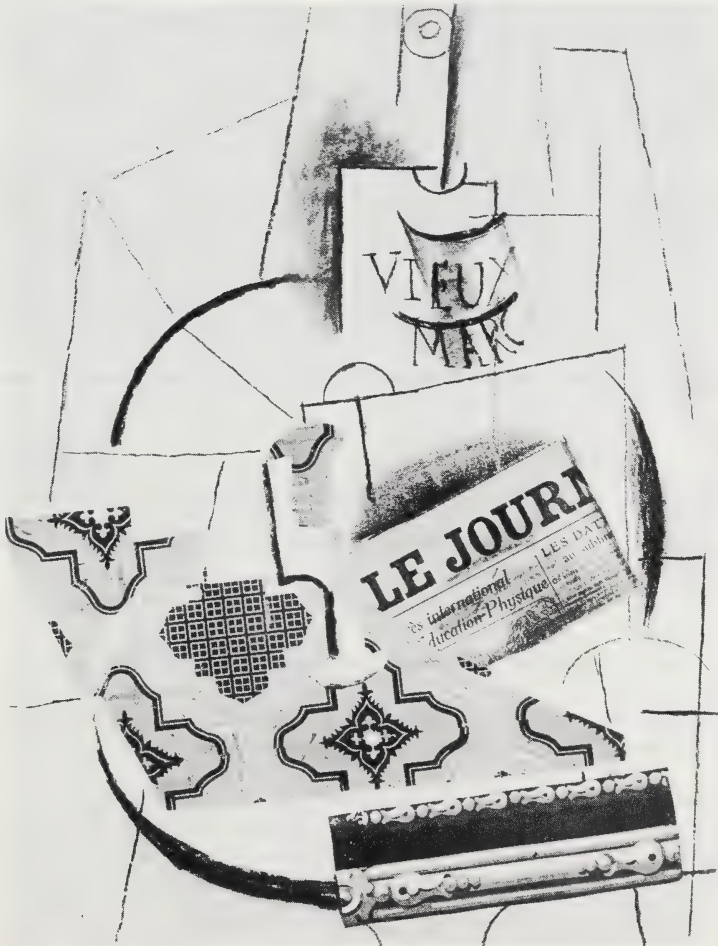


Illustration 64. Picasso. *Bottle of Vieux Marc* of 1913. Collage. © Picasso 1990/  
VIS\*ART Copyright Inc.

You can see this early collage technique in Picasso's work, *Bottle of Vieux Marc of 1913*.

1. How many different stuck-on materials can you identify?

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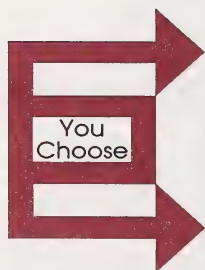
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2. Picasso added paint to one of the stuck-on elements. Which one is it?

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Even when Picasso returned to traditional painting materials and techniques – such as you see in *Three Musicians* of 1921 – some of his forms retained the stuck-on appearance of collage materials.



If you have access to the laserdisc *Sightlines*, find and view frame 9538.

OR



Turn to picture 106, Pablo Picasso, *Three Musicians*, in your *Art 21 Booklet of Reproductions*.

At the same time that Picasso produced the unusual painting of musicians he was working on a series of paintings that concentrated on portraits of women. What a contrast!

The series began with a portrait of his wife Olga in 1918.



Illustration 65. Picasso. *Portrait of Olga*, 1918.  
© Picasso 1990/VIS\*ART Copyright Inc.



Illustration 66. Picasso. *Seated Woman*, 1920. © Picasso 1990/  
VIS\*ART Copyright Inc.

He continued with Olga for his model in the 1920 painting, *Seated Woman*, although the figure has become simpler and more bulky.

Picasso never sacrificed the feminine quality of the form and you are very aware of the gesture of the arms and hand.

Picasso also did etchings. Faces, hands, and gestures are the focal point of this early etching of Picasso's *The Frugal Repast*.

Turn to picture 107, Pablo Picasso, *The Frugal Repast*, in your *Art 21 Booklet of Reproductions*.

This work dates back to 1904 and the short time of poverty that he endured. Etchings are prints made from metal plates. The artist draws directly on to a tar ground on top of the metal plate which is then exposed to acid. The acid bites where lines have been made. The plate is inked and then printed using a press. (You learned about this technique in Art 11.) Etching illustrates Picasso's ability to draw.



3. How do these two figures differ in body-type compared to the woman in the previous paintings?

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4. Can you find anything that is similar between the woman in this etching and the woman in the paintings?

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5. Why are the woman and the man not looking at each other?

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Picasso was also a sculptor. The examples of Picasso's sculpture have a haphazard spontaneous quality to them.

The first piece of sculpture is an **Assemblage**, a sculpture made by assembling or joining objects together.

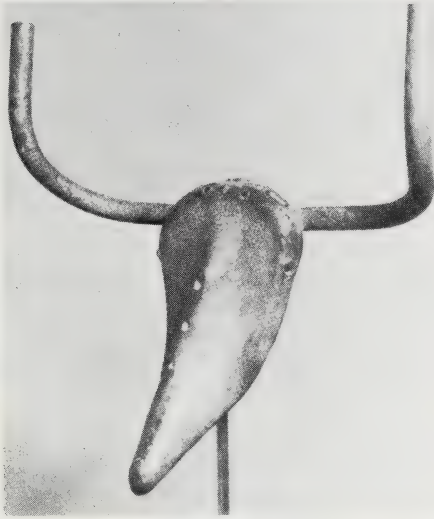


Illustration 67. Pablo Picasso. *Bull's Head*. 1943. Handlebars and seat of a bicycle, height 16 1/8". Galerie Louise Leiris, Paris. © Picasso 1990/VIS\*ART Copyright Inc.



Illustration 68. Marcel Duchamp. *Bicycle Wheel*. Original, 1913, lost; replica 1951. Bicycle wheel on wooden stool, 4' 2 1/2" x 2' 1 1/2" x 1' 4 5/8". The Museum of Modern Art, New York (Sidney and Harriet Janis Collection). © Duchamp 1990/VIS\*ART Copyright Inc. Sightlines 11691.



Picasso did not invent this technique. An artist, Marcel Duchamp, was using assemblage early in the 1900s. One of Duchamp's assemblages, which he called "readymades", is *Bicycle Wheel*.

6. What two real objects did Picasso use to make his *Bull's Head*?

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Check your answer(s) by turning to the Appendix, Section 4: Activity 2.

### Activity 3: Relating Picasso's Style and Technique to His Subject Matter

Appreciate that Picasso's work was influenced by events that occurred during his lifetime.

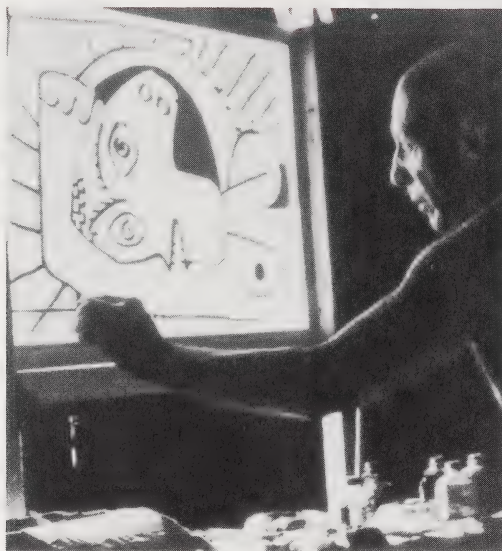


Illustration 69. Picasso Drawing on a Silkscreen. © Picasso 1990/VIS\*ART Copyright Inc.

The picture above shows Picasso working in his printmaking studio. Picasso is studying a drawing he has done on a silkscreen.

You might describe Picasso's style of drawing as abstract. Picasso would not agree with you.

"My art is not at all abstract. Rather abstract art does not even exist and cannot exist. You can eliminate every aspect of realism and what remains is an idea which is just as real as the object which has disappeared. Art is always a representation of reality."





Illustration 70. Picasso's House, *Notre Dame-de-Vie*. © Picasso 1990/VIS\*ART Copyright Inc.

Picasso turned his houses – some of them were very large – into huge studios with plenty of room for storage. The last house that Picasso lived in was called Notre Dame-de-Vie where he died at age 92 in 1973.

In the introduction, you learned that Picasso showed ability in drawing at an early age. Look back at these early examples. Even though Picasso was to experiment with a number of media and techniques, he never lost touch with drawing.

Often Picasso combined drawing in his paintings as he did in his son Paul's portrait.

Study picture number 108, *Paul as Harlequin* by Pablo Picasso, in your *Art 21 Booklet of Reproductions*.

Even though Picasso has only painted certain parts of this picture and drawn other parts, the work looks finished and complete.

1. Would the portrait look finished if Picasso had decided to paint the background area? Explain your answer with specific reference to elements in the painting.

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Picasso did many drawings before he began a major piece of work. This was true when he began working on the large painting *Guernica* done in 1937. *Guernica* was the name of a small town in Spain that was completely destroyed in 1937 during the Spanish Civil War. *Guernica* was the ancient capital of the Basques, an ethnic group now part of Spain. The town was the first civilian community in history to be the target of air bombing.

For many years, the mural was held in the Museum of Modern Art in New York City. Only recently, in 1981, was it returned to Spain, where it occupies a place of great honour in the Prado, Madrid. (The Prado is an art museum in Madrid, Spain which houses one of the world's most comprehensive collections of Spanish painting, as well as works of other schools of European painting.)

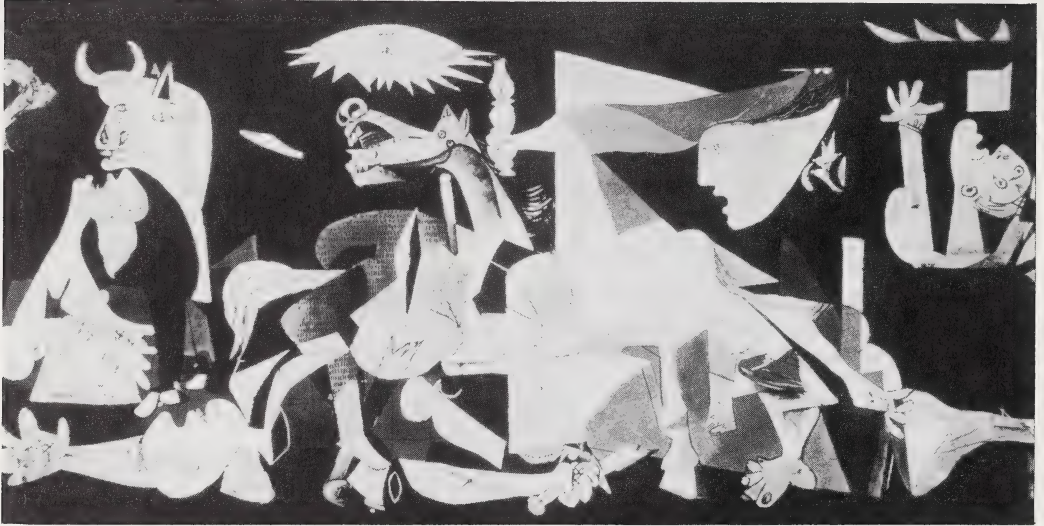


Illustration 71. Pablo Picasso, 1881-1973, Spain. *Guernica*. 1937. Oil on canvas, 11' 5 1/2" × 25' 5 3/4" (3.49 × 7.77 m). It was on extended loan to the Museum of Art, New York, from the artist's estate. Now returned to Prado, Madrid Spain. © Picasso 1990/VIS\*ART Copyright Inc.

This mural is very large, and complex. You can appreciate the strength of the subject if you look at the preparatory drawing of a woman's head (see Illustration 72).

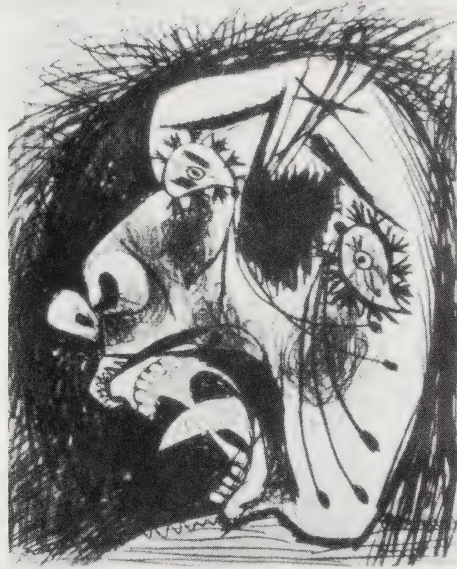


Illustration 72. Pablo Picasso. *Weeping Head*, study for *Guernica* (Illustration 71). May 24, 1937. Pencil and wash on paper, 11 3/8 × 9" (29 × 23 cm). On extended loan to the Museum of Modern Art, New York, from the artist's estate. © Picasso 1990/VIS\*ART Copyright Inc.

This picture of the *Weeping Head*, shows the horror, physical pain, and sense of injury experienced by the woman. In the final painting she holds her dead child in her arms and screams upward towards the bull. (The bull is a dual symbol of power, and of Spain, the true victim in the Guernica bombing.) The bull is placed in the top left-hand corner of the final composition. Some critics have suggested that Picasso was fascinated by the creative possibilities of drawing figures that have been ravaged by war. His main motive, however, was to make a political statement about the bombing.

2. Why has Picasso chosen to use this aggressive drawing style for this subject?

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3. Examine the use of pencil and wash. What has Picasso done to the drawing of the head to suggest horror, pain, and injury?

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One of the last drawings Picasso did before he died was a self-portrait, done in 1972.

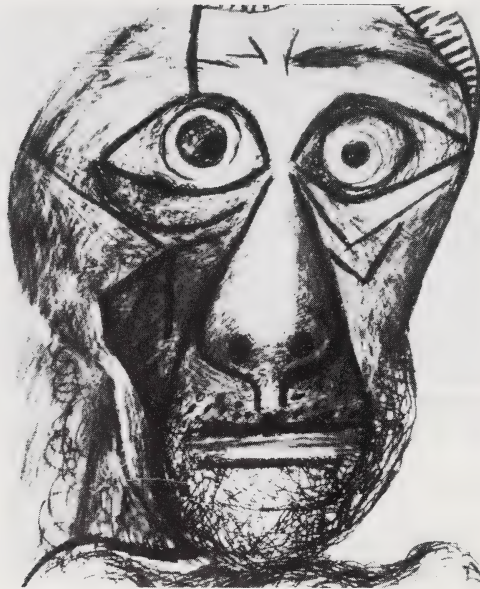


Illustration 73. Pablo Picasso. *Self-Portrait*. 1972.  
Coloured pencil, 25 5/8 x 19 5/8" (66 x 51 cm). Courtesy  
Galerie Louise Leiris, Paris. © Picasso 1990/VIS\*ART  
Copyright Inc.

Look at the image, *Self-Portrait*, 1972. People have speculated that Picasso has shown himself directly facing death. Picasso never discussed death publicly. The older he got, the more critics tried to get him to talk about this subject. He always refused.

4. What emotions do you think Picasso is experiencing as he faces death?

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5. How does he convey these emotions through his drawing of himself?

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6. If you were going to use one colour in this drawing, what colour would it be? Explain your choice.

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Check your answer(s) by turning to the Appendix, Section 4: Activity 3.

## Follow-Up Activities

If you had difficulty understanding the concepts in the activities of this section, it is recommended that you do the Extra Help. If you have a clear understanding of the concepts it is recommended that you do the Enrichment.

### Extra Help: Review

Picasso's chalk drawing *Woman with Pigeons* of 1930 is a good example of Picasso's ability to communicate a strong sense of mood and feeling without giving the viewer a realistic image to scan.

Carefully study the drawing *Woman with Pigeons*, and answer the following questions.



Illustration 74. Picasso. *Woman with Pigeons*, 1930. © Picasso 1990/  
VIS\*ART Copyright Inc.

1. List five adjectives that describe the mood and feeling of this painting.

_____	_____
_____	_____
_____	_____



Picasso used bright, intense, contrasting colours in his painting, *Woman with Pigeons*, to communicate the mood.

2. How does Picasso use the following elements to communicate this mood?

a. pattern

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b. types of lines

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c. light and shadow

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3. Why do you think Picasso used chalk as the drawing medium for this particular subject?

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Check your answer(s) by turning to the Appendix, Section 4: Extra Help.

## Enrichment: An Interview with Picasso

Using the information contained in this section and any other resources available to you, complete the following assignment.

You are a newspaper reporter responsible for writing the art column for a daily newspaper that serves a small city of 50 000 people in Alberta.

You have just returned from Europe. You were fortunate to have a personal interview with Picasso. You use your conversation as the basis of a special feature column.

Write your article in dialogue style (question and answer).

[illegible]

Check your answer(s) by turning to the Appendix, Section 4: Enrichment.



## Conclusion

Picasso expressed his own idea on the responsibility on being an artist.

"I do not care about the approbation\* of future generations. I have dedicated my life to freedom and I want to continue being free, which means that I do not worry what will be said about me. Those who are concerned about the judgements of posterity cannot be free. Posterity is a hypothesis,\* and an artist does not work on hypotheses. He works for here and now and he works to make the here and now clear to himself and his contemporaries."

## Module Summary


In this module you have followed the progression of the artist from an individual responsible to many, to the artist responsible to a few patrons, to the artist free to pursue the calls of the spirit which moves the artistic talent and desire.

A small icon representing an assignment booklet, showing a rectangular frame with the text "Assignment Booklet" inside.

Assignment  
Booklet

Turn to your Assignment Booklet and do the assignment(s) for this section.

# Appendix

	<b>Glossary</b>
	<b>Activities</b>
	<b>Follow-Up Activities</b>





## Glossary

<b>Academies</b>	<ul style="list-style-type: none"><li>• schools or colleges for special training or instruction in a subject, e.g., art academy</li></ul>
<b>Appeased</b>	<ul style="list-style-type: none"><li>• satisfied; brought to a state of peace, quiet, ease, contentment</li></ul>
<b>Approbation</b>	<ul style="list-style-type: none"><li>• approval</li></ul>
<b>Baptistry</b>	<ul style="list-style-type: none"><li>• a part of a church in which baptism takes place</li></ul>
<b>Blatant</b>	<ul style="list-style-type: none"><li>• tastelessly conspicuous or obvious</li></ul>
<b>Bohemian</b>	<ul style="list-style-type: none"><li>• living and acting unconventionally (See Glossary, Module 1.)</li></ul>
<b>Bourgeois</b>	<ul style="list-style-type: none"><li>• a member of the middle class (shopkeeper, merchant, businessman)</li></ul>
<b>Functional</b>	<ul style="list-style-type: none"><li>• able to serve the purpose for which it was designed A chair is functional if you can sit on it comfortably.</li></ul>
<b>Guild</b>	<ul style="list-style-type: none"><li>• an organization of persons having special interests The guild is organized to maintain standards and to protect the interests of its members.</li></ul>
<b>Hellenistic</b>	<ul style="list-style-type: none"><li>• characteristic of ancient Greek language, culture and thought, especially before 356-323 B.C.</li></ul>
<b>Hypothesis</b>	<ul style="list-style-type: none"><li>• the offering of a plan or suggestion that explains some observed actions or groups of facts, a theory</li></ul>
<b>Legacy</b>	<ul style="list-style-type: none"><li>• something handed down from the past from an ancestor or predecessor It may be a gift of money or property or an idea.</li></ul>
<b>Middleman</b>	<ul style="list-style-type: none"><li>• a person who plays a go-between role between a producer and a consumer A farmer grows grain (producer), a middleman buys the grain and organizes sales, people (consumers) buy the grain at the market.</li></ul>
<b>Monasteries</b>	<ul style="list-style-type: none"><li>• houses or buildings occupied by people who have made religious vows, especially monks</li></ul>
<b>Patronage</b>	<ul style="list-style-type: none"><li>• providing influence, financial support, or encouragement for an artist</li></ul>
<b>Philosopher</b>	<ul style="list-style-type: none"><li>• a person who questions, who studies and works out theories related to causes and ideas about life, morality, logic, etc. The Greek word meant "lover of wisdom."</li></ul>

**Prolific**

- producing in large quantities

**Relief**

- the projection of a carved figure from the ground on which it is formed  
If the figure is projected only slightly, it is "low-relief"; if projected much more, it is "high relief."

## Section 1: Activity 1

1. The following tasks performed by the shaman may be identified:
  - communicating through images
  - improving the hunt
  - providing animals for the hunt
  - entering the spirit of the animal through symbols
  - identifying with the spirit of the animal
2. The Raven Goddess appears to possess the power of transformation, of flight, and of catching and holding.
3. The parts of the image that suggest this power are the human head, the wings, and the sharp claws.
4. There is a profile head inside the bird and another bird-like form in the tail section.

## Section 1: Activity 2

1. If you chose *The Anniversary* you might have something like the following:

There is evidence of celebration in the meal, the dishes, the flowers, the festive colours. The male figure floats through the air to receive a kiss.

If you chose *I and The Village* the following are some possibilities:

The picture suggests a dream memory of childhood. The village activities, someone milking a cow, figures with farm implements floating in space are dream-like. The village houses, the large head of the person, and the cow with images inside suggest memory.

2. Chagall creates a "magic world" by ignoring logical or real space and sizes. People float in space. Sizes are distorted. There is no force of gravity.

## Section 1: Follow-Up Activities

### Extra Help

1. These two images are silhouettes or solid black shapes.
2. The Eskimo print describes a realistic event. The cave painting represents a magic event. The Eskimo shape seems closer to an actual pose and human proportion.
3. The figure is stylized and posed in a composition designed around the harpoon. More attention has been paid to the design.



## Enrichment

1. Stories will vary, but the story should reflect the details in the image. Does the story try to explain the points mentioned in the question?
2. The title should reflect the details in the image.
3. To interpret the work you would have to know the symbolism of the birds, the girl, and the colours. You would have to know the myths connected to this image.

## Section 2: Activity 1

You should make the following points about the sculpture, the *Dying Gaul*:

- The sculpture is excellently done, it seems very life-like.
- The pose suggests a weakening of life which is very expressive.
- The statue commemorates a victory over a barbarian.
- The details are faithfully rendered.
- The level of craftsmanship is high.

The rest of the answer will vary; be sure the letter includes the information asked for.

## Section 2: Activity 2

Answers will vary. You should mention that the *Zeus* could fit the centre of the temple, the *Dying Warrior* the sloping pediment, the *Kore* could fit a column. The rest of your report depends on your imagination guided by what you know about Greek art.

## Section 2: Activity 3

Check your answers against the information contained in the excerpt from Feldman's *The Artist*. Highlight the specific information you were able to use.

## Section 2: Follow-Up Activities

### Extra Help

1. Painters worked in studios on small wood panels, they mixed their paints from few colours.
2. St. Luke has prepared the panel and has drawn an outline of the figures before he paints.
3. The *St. Luke* panel focusses on a single event and shows great detail in the clothing, the expression, the furnishings of the space, and the expression on the saint's face. Both panels show drawing skills but the *St. Luke* panel shows more depth, more variation, more highly designed space. You may have noticed other characteristics to support your explanation.

## Enrichment

Reading from top left to right, the mural painter is inspired to paint a Madonna and child, the devil tempts the painter who rejects the temptation. In the middle panels, the artist begins his work, the monks admire the work, the devil causes the scaffold to collapse, but in the lower panels the artist is miraculously saved by the power of the image. The people give thanks for the mural painter saved from death.

## Section 3: Activity 1

1. Answers will vary depending on the “cause” chosen. You should note that Daumier felt the artist had a responsibility to the ordinary people. Daumier would be prepared to deal with the issues of the day.
2. Answers will vary, yet should be specific. Answer should indicate an **image**.
3. Answers will vary. Compare your photograph to the Daumier print reproduced in this section.

## Section 3: Activity 2

1. The Daumier focus is on one individual with his arm raised. The action leads to the left. There is a sharp pattern of dark and light. The Kollwitz shows a crowd of people moving to the right. The emphasis is on the movement in the crowd and on the raised weapons. The pattern of dark and light is not so sharply defined in the figures.
2. The political activist emphasizes the movement of the crowd. The reporter, a dramatic moment and one individual. The centre of interest in Kollwitz is the figure group and raised arms and weapons across the front. In Daumier, it is the single figure. Daumier's figures are sharply defined. Kollwitz' drawing is more of a gesture. The symbol of the raised fist in Daumier suggests triumph; in Kollwitz the pitchforks and scythes symbolize swords. The mood in the Daumier is triumphant; in the Kollwitz the mood is a kind of desperate hope.

## Section 3: Activity 3

Answers will vary, but should emphasize Courbet's ideas about the freedom of the artist and the necessity of painting directly from experience.

## Section 3: Follow-Up Activities

### Extra Help

1. The mood of the Daumier is dramatic, presenting a moment and a focus on a single individual.  
  
The mood of the Delacroix is more agitated because of the placement and movement of numbers of people.

2. The following theatrical effects are present in Delacroix's painting:

- the pose and dress of the symbolic figure
- the dramatic arrangement of the dead bodies
- the movement forward of the drummer
- the sharp light on the foreground and main figures

3. Answers will vary. If you select the Daumier you might point out that it encourages ordinary people to revolt; if you select the Delacroix you might think that the symbolism would focus ideas of revolution.

### Enrichment

1. Answers will vary. You might consider "Arise!", "Awake!", "Help!", "Stop!", ...some cry that would call attention to suffering.
2. The issue being expressed is the oppression of the helpless by powerful people and governments.
3. Answers will vary. You might consider famine in the Third World, Apartheid in South Africa, imprisonment of political opposition in San Salvador, etc. Others might be the environment, pollution, acid rain, oil spills, wars in general, endangered species.

### Section 4: Activity 1

The following are possibilities:

- Each shows a sharply outlined figure.
- Each shows a similar setting.
- Each shows simplified shapes with few details.
- Each shows a composition arranged around a central figure.
- Each shows colour applied in a flat way.

### Section 4: Activity 2

1. Newspaper, cardboard, and wrapping paper can be identified.
2. The wrapping paper has paint added to it.
3. These figures are elongated and thin.
4. The following are similarities:
  - the pose of the hand beneath the chin
  - the right arm and hand placed under the left elbow
  - the sorrowful eyes
  - on one a watch, on the etching a bracelet



5. The glances in the opposite direction help to balance the stable, closed composition of the figures. The opposite glances add diversity and suggest guarded protection.
6. Picasso used a bicycle seat and bicycle handlebars.

### Section 4: Activity 3

1. The portrait might look finished but the vividness of the figure would be decreased. The sharp design of the hat and the upholstery and the design of the costume would not be so effective.
2. The subject was the horror of the effects of bombing. Destruction, death, pain, breakage are not gentle or peaceful ideas. An aggressive drawing style seems best to express the feelings and ideas.
3. He has twisted, distorted, broken open the form, exaggerated the open mouth to suggest screaming, and the flaring nostrils to perhaps suggest fear.
4. Apprehension, uncertainty, courage, hope are emotions Picasso may be experiencing as he faces death.
5. The eyes are wide open, perhaps this means he is ready to face the unknown, or it may suggest uncertainty. Why do you think the pupils are different sizes? Does one suggest hope, and the other apprehension? The mouth is firm showing courage.
6. Answers will vary. Colours you choose should express the emotions you identified in question 4.

### Section 4: Follow-Up Activities

#### Extra Help

1. Joy, peace, happiness, pleasantness, and calmness are possible adjectives. You may have others.
2. Picasso uses these elements in the following ways:
  - a. pattern: lively, move throughout the image, have variety
  - b. types of lines: mostly moving curved lines, all connected
  - c. light and shadow: right half is light with dark accent, left is dark with light accents. This arrangement of plan creates a pleasant balance.
3. Chalk is soft and can be easily blended so the lines, patterns, and colours are not hard.

#### Enrichment

Answers will vary. Be sure to include questions about ideas about art, different works, different ways of working.







N.L.C. - B.N.C.



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